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Exploration and Development of Ideas Through Refinements of Ceramic and Drawing Processes and Techniques

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EXPLORATION AND DEVELOPMENT OF IDEAS
THROUGH REFINEMENTS OF CERAMIC AND DRAWING
PROCESSES AND TECHNIQUES

An Abstract

Presented to

Dr. Joel Moss

and the Faculty of the Graduate School
Fort Hays Kansas State College

In Partial Fulfillment
of the Requirements for the Degree
Master of Science in Art Education

by

Eleanor Zohner

May 1963

Ralph V. Coder
Grad. Dean

THESIS ABSTRACT

Zohner, Eleanor I. 1963. Exploration and Development of Ideas Through Refinements of Ceramic and Drawing Processes and Techniques.

It was the purpose of this study to arrive at communication of ideas and emotions through exploration and refinement of various ceramic and drawing processes and techniques.

The original problem in ceramics was to develop refinement through exploration of wheel-thrown, lidded pieces. However, it was soon discovered that the actual problem of construction was becoming secondary to the finishing or glazing of each piece. At this time it was decided to explore the vast possibilities of subtle color variations made possible by those materials available.

Primarily the colorants used with a basic glaze are oxides, carbonates, or nitrates of cobalt, manganese, copper, iron, and nickel. The various methods used to apply the colorants were rubbing the dry pigment into a bisque surface, mixing to a paste and painting into incised areas, mixing directly with the glaze, applying over the glaze, or a combination of those techniques. In the practical sense, there is a unity between body and glaze with the line of demarcation becoming blurred. The glaze color should also enhance the inherent beauty of the form to which it is applied.

The problem in drawing was to go beyond a general knowledge of the fundamentals of drawing, into developing a refined product which would show spirit or emotion through various techniques and media. Charcoal was the chosen material after various media

were explored and developed. The elimination of line, using bare essentials to create the composition, permits the viewer of the drawings to be drawn into the act of creating by finishing in their mind's eye the unstated areas. Keeping in mind that the end product was communication, personal feelings and ideas of the subject were added to convey emotion.

The ability to express ideas and emotions in a creation are a continuous source of satisfaction, both while the creating process takes place and after it is completed. This artist feels that through the exploration of this research she has developed ideas and refinements which will serve her in creative endeavors throughout her life.

Brown lidded casserole; 3" high, 8" diameter.

Brown incised jar; $6\frac{1}{2}$ " high.

Cream and gray lidded jar; 7" high.

Gray with iron spots bottle; $7\frac{1}{2}$ " high.

Rutile gray-green lidded jar; $9\frac{1}{2}$ " high.



Brown lidded casserole; $4\frac{1}{2}$ " high, 8" diameter.

Gray cup; $3\frac{1}{2}$ " high.

Blue lidded jar; $10\frac{1}{2}$ " high.

Gray-brown incised bottle; 7" high.

Brown incised lidded jar; 3" high.

Blue bottle; 9" high.



Seated girl, charcoal; 10" x 17".



Seated female, charcoal; 11" x 17".

Seated male, charcoal; 14" x 23".



Standing male, charcoal; 13" x 19".

Standing female, charcoal; 13" x 20".

